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SACRED DANCE GUILD NEWSLETTER

PRESIDENT: MRS. ROBERT SONEN (PAT), 47 CLEVELAND STREET, ORANGE, NEW JERSEY.

EDITOR: MRS. WALTER A. TAYLOR (MARGARET FISK), 7 FORT STREET, ATHENS, OHIO.

SEND $3.00 ANNUAL DUES (PAYABLE EACH FEBRUARY) TO MEMBERSHIP CHAIRMAN, MRS. ORION SHERWOOD, 530 RIVERDALE AVE., YONKERS, N. Y. THE DUES COVER THE SUBSCRIPTION TO THE THREE ISSUES OF THIS NEWSLETTER IN APRIL AND SEPTEMBER, 1966. AND IN JANUARY, 1967. YOUR $3.00 MUST BE PAID IN ORDER TO RECEIVE THE NEWSLETTERS.

X-1 issue January, 1967

MRS. ROBERT SONEN (PAT), PRESIDENT OF THE SACRED DANCE GUILD, URGES ALL MEMBERS TO NOTE THE DETAILS OF THE FEBRUARY 1967 WORKSHOP (see next page, green sheet for fullinformation). SHE WRITES:

"AS YOU CAN SEE THIS IS GOING TO BE THE MOST EXTENSIVE DANCE WORK-SHOP WE'VE HAD IN A TWO DAY PERIOD. MORE INSTRUCTORS, VARIED IN THEIR APPROACHES AND GEARED TO THE OVER ALL NEEDS OF THE SACRED DANCER. NOAMI ALEH-LEAF IS THE EFFICIENT CHAIRMAN OF THIS WORKSHOP."

" THERE WILL BE ELECTION OF OFFICERS AND A MOMENT TO 'DREAM BIG' TOGETHER FOR OUR COMING YEAR, AT OUR ANNUAL MEETING!"

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January Editorial:

This is the tenth year that the Sacred Dance Guild Newsletter has been in circulation. I am now finishing my fifth year as editor. It is the fifteenth issue in these five years.

I have tried to maintain balance in SACRED-DANCE as a hyphenated concept: not (sacred) DANCE nor SACRED (dance). The material in the Newsletter and the leadership at Sacred-Dance Guild Workshops should offer a healthy balance in content (provocative concerns), vision (purpose) and dance (movement tools for communicating). Dancers need exposure to contemporary religious emphases and church groups need exposure to dance emphases. It can be enrichment both ways - an art discipline and a spiritual discipline interfused.

The Newsletter can provide nation-wide (and occasionally, world-wide) sharing from persons in local church and temple groups. It can do this if the members of our Guild contribute to it. WHAT OUR MEMBERS ARE DOING is a concentrated sharing area with voluntary contributions.

Do make use of your Newletter. Save your copies in order in a 3 hole notebook and use it as a workbook. Red pencil ideas that intrigue you. If you need addresses to write to individuals, you can get these thru our Membership Chairman.

The circulation of the Newsletter goes thru a concerned heartbeat at the typewriter of the editor, but the circulation thruout the members of the body of the S.D.G. is the healthy matter. Each member has his own contribution to share thru the Newsletter.

It is quite certain that a very fine new editor will be announced at the Annual Meeting! May the new editor and all of you be blessed in this New Year as we explore together in this important field of SACRED-DANCE in 1967. Margaret Taylor, editor.

WHAT OUR MEMBERS ARE DOING:

PAT SONEN, of West Orange, N.J. has written an article:SACRED DANCE, NOT FOR THE EYE ALONE which will appear in the "Unitarian-Universalist Registrar Leader Magazine in the March 1967 issue. Be sure to get it for it is well written.

SAMUEL C. YAHRES, Duquesne U., Pittsburgh, Pa. has published "Out of the Depths", A choral Passion Play, thru Fort Vance Press, Coraapolis, Pa. Evidently it lends itself to choral movement with pictures of the Methodist Youth Choir of Western Penn. Conf. in dramatic designs.

TONI INTRAVAIA,Carbondale, Ill. presented a program in the Jewish Temple on Nov. 16 including: Processional (Bach), Medieval Humor (Morris Knight), Ruth (Rachmaninoff).

DOROTHY JOHNSON, dir. of Hood College Rhythmic Choir, Frederic, Md. presented a Christmas Chapel Service with six selections including Bach's "Break Forth", John Gould Fletcher's "Advent Poem" read by drama member, portions form W.H. Auden's "For the Time Being", Bach "Jesu, Joy of Man's Desiring, and "Dona Nobis Pacem" at the end.

BARJA NAZARETIZ, Kent, Washington, taught sacred dance at the Creative Arts Conference(Aug. 21-27, 1966) in Corbett, Ore., sponsored by the Oregon Presbyterian Churches. In the Vesper Service they presented "Proclamation" by Miles Davis, "We've Come this Far by Faith", selections from Matthew read and a Processional (Newman).

RABBI RICHMAN, Scranton, Pa. reports that the Saturday Religious School presented Psalm 8 on Friday night, Dec. 16 in the Sabbath Service in Madison Avenue Temple.

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JAZZ SUITE ON THE MASS TEXTS by Lalo Schifrin (LPM-3414) has this comment by Father J. O'Connor: (excerpts from the cover)
"I believe prayers have been in need of a transfusion of life (more action) for some time. . . . If a man can't pray with all his talents involved, then his prayer will eventually end in dissatisfaction and annoyance. . . . Jazz has been making some pretentious claims for years that liturgy (public prayer) needs it. . . . . Lalo Schifrin . . . has taken portions of the English Mass, which both Anglican and Roman Communities use, and scored them for jazz feelings and moods. I'm afraid we are not equal to this music because we have not yet learned how to sing with the freedom that prayer deserves. We are too inhibited to throw ourselves into the reality of the music; we are too hesitant to throw ourselves into the reality of the prayer, even. . . . But, one day, Schifrin's idea for the setting of the Creed will become an act, a happening, in a church."
(The Episcopal Church in Athens, O. is planning to use at least one portion in the Easter Service of Holy Communion. We will try to "throw ourselves into the reality" of this excellent work.)

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The Sacred Dance Choir at Sepulveda Methodist Church, Sepulveda, Calif. is an integral part of the worship service there since 1962. Also, giving programs in Oakland (United Church), Whittier (Lutheran), Claremont (Presbyterian) this fall.

SACRED DANCE GUILD WORKSHOP . . February 24 and 25, 1967

Universalist Church of the Divine Paternity
Central Park West and 76th Street, New York

A CHOREOGRAPHIC TRIUMVIRATE-THREE EMINENT TEACHERS

PAT BIRCH - Noted dancer and outstanding teacher - currently at the Juilliard School of Music, former soloist with the Martha Graham Co., will introduce us to the Martha Graham technique.

ALAN JOHNSON - Dancer - Choreographer with extensive experience in both areas will deal with specific dance problems: limited space, use of the aisle, steps, platforms.

MATTEO - Concert dancer, currently touring with Carola Goya, is no stranger to SDG. Has worked with La Meri. Has explored the universal expression of gesture and worship both ancient and modern. Will guide us in the use of ethnic dance movement as source material for sacred dance

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FRIDAY, FEBRUARY 24

12 - 1 P.M.	REGISTRATION (Note fees on form below)
1 - 1:30	MEETING and GREETING - Coffee served
1:45-3:15	PAT BIRCH - Graham Technique
3:15-4:45	ALAN JOHNSON - Choreographic space problems
5:30	DINNER . . . . BOARD MEETING, First Session
6:30	DISCUSSION, displays, idea exchange
7:30	PRESENTATION BY MEMBER GROUP
8:00	CLOSING

SATURDAY, FEBRUARY 25

9 - 10 A.M.	REGISTRATION
10 - 11:45	MATTEO - Ethnic Dance
12 Noon	LUNCH . . . . . BOARD MEETING, Continued
2 - 4	MATTEO - Discussion and Continuation Ethnic Dance
4:15	DEVOTIONS
5:00	CLOSING

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WEAR - leotards and tights or comfortable clothes
BRING - costumes, photos, music, sketches of church dance area
SHARE - your completed works with us - see registration form
PLEASE NOTE: Registrations must be in by February 10
Meals will be served by the excellent church catering
. . . . . .service.

PLEASE DETACH FORM AND MAIL, TOGETHER WITH $1.00 DEPOSIT TO:
REGISTRAR: Mrs. Henry Millonig, 89 Clinton Ave., Kingston, N.Y. 12401.

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I PLAN TO ATTEND THE SACRED DANCE GUILD WORKSHOP, Feb. 24, 25, 1967

NAME & ADDRESS _____

Dance Choir Member . . . Director . . . Accompanist . . Dancer . .
Teacher . . . Student at . . . . . School Other . . . . . .

FEES:	BOTH DAYS	ONE DAY	PLUS
MEMBERS SDG	$10.00	$6.00	I will attend: ____
NON-MEMBERS	$13.00	$7.00	Friday dinner $1.25 ____
STUDENT (16 or younger)	$ 7.00	$4.00	Sat. lunch $0.75 ____

I ENCLOSE $1.00 deposit for 1.... 2..... dinner..... lunch .....
(The deposit reserves your place & will be refunded if workshop is cancelled.) SEE SPACE DIRECTLY ON THE BACK SIDE OF THIS FORM:

NEW MEMBERS AND CHANGES OF ADDRESS (as of Dec. 30, 1966) L. Sherwood
Membership Chairman

PLEASE INCLUDE YOUR ZIPCODE WHEN YOU SEND IN YOUR FEBRUARY 1967 DUES
Dues payable to Mrs. Orion Sherwood on Feb. 1, 1967:

Rates: 1 year:	$ 3.00	2 years:	$5.00
Group	$10.00	Sponsor: 1 year:	$10.00
		2 years:	$15.00

THE NEWSLETTER GOES ONLY TO THOSE WHO PAY THEIR DUES.

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REGISTRATION INFORMATION (continued from the other side of this page):

I AN PREPARED TO PRESENT (Title)_____
Describe dance (Number in group) _____
Choreography by _____
Music by _____
Costumes by _____
Accompaniment: Piano. . . . Tape. . . . Record. . . . Other. . . .

REMEMBER: REGISTRATIONS MUST BE IN BY FEBRUARY 10
THIS WORKSHOP DEPENDS ON YOUR SUPPORT

WHAT OUR MEMBERS ARE DOING

Noami Aleh-Leaf, our most active member in the Mass. area, reports that she and her Festival Dance Company danced at Sabbath services for the Canadian Council of Reformed Congregations Convention and Hamilton Jewish Community Center in November in Hamilton, Ontario. In December in Sherborn, Mass. at the First Parish Unitarian-Universalist Church they presented "Dances of the Bible and Near East".
Future dates: Feb. 3, Rochester, N.Y. Temple B'rith Koesh Sabbath Services; Feb. 4, Concert in Rochester; Mar. 25, Concert in Lexington, Mass.; April 8, Concert in Manchester, N.H.; a spring concert in Richmond, Va.
Of special interest will be the Annual Music Service at Temple Israel in Boston, Mass. on May 27. Noami has been commissioned to choreograph a trio by Herbert Fromm. The four movement composition is drawn from traditional Jewish music and a Negro spiritual and is titled "Hag Hamatsot" (the Festival of the Unleavened Bread). They will also present "Six Short Anthems" by the same composer.

Robert A. Storer reported on the Christmas Sunday sacred dance - the group under the direction of Virginia Huffine. Their program at the Winchester Unitarian Church, Winchester, Mass. was part of the sermon in the morning worship. Nativity was danced using "Break Forth O Beauteous Heavenly Light" with white robes and pale blue stoles. This was followed by Mary, danced and accompanied by Senior Choir, then by shepherds with wreaths and bells in white robes with green tunics, then the gift bringers in white robes with gold tunics. The entire group did a lullaby.
Future dates: The group will give a dance program demonstrating the church seasons for the Council of Churches in Cohasset for March 12. The narration will be by Robert A Storer; there will be four group numbers and two solos by Virginia Huffine.
At the regional workshop in October at this church there was "healthy discussion". Joan Sparrow presented her Study of the Madonna and the 8th Psalm for evaluation.

Constance Fisher of San Diego, Calif.: Her Sacred Dance Choir of Cal Western Univ. made a spring tour in March 1966 with programs in Los Angeles, Los Osos, Arroyo Grande, San Luis Obispo, Castro Valley, San Jose, Patterson, Paso Robles, Tustin, Gardena, and Downey Two of the spring highlights were the San Diego Easter Sunrise Service and the Madonna Festival at Wilshire Methodist Church in Los Angeles. "The former", she writes,"took place in the Balboa Park Organ Pavillion. Since the stage was so large, I invited all former members in the vicinity to help. There were about 35 in all. We did 'Jesu, Joy of Man's Desiring' (with 2 groups of runners) and 'The Song of Easter' (with 12 disciples around the cross)." (college men)
Future plans:"The 1967 March tour is shaping up with only two spots left in the 10-day period. We have already given 7 concerts since October and give 4 or 5 more before the tour begins."
Another realization is the formation of a Sacred Dance Workshop. It is open to all faiths and is held at First Methodist Church. We are planning a Spring Festival with all groups participating.
"We are doing 2 West Indian folk hymns: 'Kum Ba Yah' and "Our Father' The dancers do their own singing and are accompanied by bongos, shakers and sticks. A dance drama, 'Hard Rain & a Cross' is the strongest thing we've done to date." She closes her letter with:
"TO DANCE IS TO LIVE; TO LIVE IS TO DANCE" (Snoopy)

WHAT OUR MEMBERS ARE DOING (continued)

RUTH ST. DENIS is recovering nicely from a serious illnes (heart) which had her hospitalized for three months. (This word came from R. Glenn, her secretary.) We wish her continued strengthening.
(3433 Cahuenga Blvd., Hollywood 28, Calif.)

MARIE L. SMITH, director of the Second Congregational Church Rhythmic Choir in Holyoke, Mass.reports participation in a Vesper Service involving all the arts given in South Hadley Falls and again in their own church in December. It was "There's a Song in the Air" and for it the girls wore light and dark blue dresses. Another evening service in South Hadley Falls included "Spirit of God Descend upon my Heart" and "Were you there."

JOAN SPARROW was asked to dance again for the pre-Christmas candle-light service at the First Parish Church in Brewster, Mass. She danced to poems read by Mr. Harold Zantow. One was "The Journey of the Magi" by T.S. Eliot for whichshe wore a rough woven tunic of greens and earth colors over black. The other was "The Ballad of Befana" by Phyllis McGinley for which she wore a bright kerchief at the neck of her black top and a red and white apron over a plain blue skirt.These poems are slightly different Christmas material and they choreograph well, she says.

JOAN BARE of Philadelphia writes: "We enjoyed the Newsletter. The Brochure on the front was really lovely. I would love to have a little pile of them myself and hand them out at programs (I have 7 scheduled for November and December).
Last summer at Senior Camp I had two boy students (ages 16 & 17). They choreographed "This is My Father's World"and I insisted on a very masculine choreography, and they did an excellent job. It was well received when shared with the group.
On September 16 I danced in Ocean City, N.J. at the Music Pier for the Southern N.J. Conference Women's Society (Methodist).

BRENDA KYDD gave a dance interpretation of an original poem by Mrs. Eileen Day, "Joys of Christmas" at the special candlelight family service for the Unitarian Church of Germantown where Mrs. Avis-Ann Parke is the director.

KATHLEEN MUIR of Grand Rapids, Michigan writes: "The Liturgical Choir at First Methodist Church in Grand Rapids has been active for the last eight years under the direction of Mrs. Fred Gray and then Mrs. Richard Bryant. I have just recently assumed the leadership.
In October we were part of the Children's Creative Workshop Service sponsored by the Council of Churches.
In November we gave two Christmas interpretations (one from Luke and the other from the Overture of Handel's "Messiah") for the Childrens Advent Vesper Service. We also did several selections from our repertoire for the Children's Society of the St. Cecilia.
In December we will participate in the service of Clark Home for the Aged; and we will participate in our own church's service of worship on Christmas Day with "A Joyfull Christmas Carol."
Future plans: In January we will present a new work on integration using only timpani and entitled "The Wall".
We are also seeking a new and appropriate basic attire for our gilrs (about twelve in Junior and Senior High) and would be eager to see or hear of others with their ideas along these lines.."
(2565 Boston St. S.E., Grand Rapids)

FORREST COGGAN of E. Lansing, Michigan and VIRGINIA LUCKE of Grand Rapids taught a series of classes this fall at the Fountain St. Baptist Church, Grand Rapids. The classes were on "composition and creative movement sources". BERNESE SCHLEGEL of Grand Rapids also attended these classes(6).

SUSAN LUNDBERG, FORREST COGGAN and GENE OLSON formed a touring group with "A Christmas Offering" in which they presented their masked version of the first chapter of Luke. They appeared in Wisconsin and Michigan at various churches and schools. MRS. WILLIAM MUIR sponsored the presentation at the First Methodist Church in Grand Rapids on Dec. 21. This was in the form of "a Lecture-Demonstration concerning religious dance." Gene Olson worked with Drid Williams in Wisconsin and he is now located in Chicago. Susan Lundberg is at the Univ. of Wisc. teaching and completing her Masters degree. Forrest prepared the tape of the gospel reading and musical selections.
Forrest Coggan writes: "Grand Rapids and western Michigan are moving to form a strong dance council and may invite the Sacred Dance Guild to hold a conference in the midwest soon." Good news!

CAROL B. DAVIS, director of the Motion Choir of the First Parish Church in Dorchester, reports that they presented works at regular morning worship services in Oct., Nov. and Dec. Two were "Whither Thou Goest" and "The Lord's Prayer"; also a new work, "Come, Ye Thankful People". Six girls presented joyous praise for the abundance of the harvest. They wore white robes and chiffon scarfs in various plum and grape colors. They carried baskets of apples, sheaves of Indian corn and bunches of grapes up the aisles to the altar where they deposited them. (Flute stop on the organ) Then they interpreted three stanzas of the hymn with the voice choir accompaniment. The flute stop was used as they left the chancel.

JOAN JOHNSON, director of the Worship Choir in Minneapolis, is sponsoring with the Twin Cities Worship Choir Workshop the Jan. 15 Workshop led by Margaret Taylor, from 3 - 8:30 p.m. at Messiah Luth. Church. There will be a creative period (small groups), teaching of a new work to 8 girls and 4 boys, showing of filmstrips, evaluation of works by local choirs, display of robing ideas, etc., etc. Joan gave a 6 weeks course for Jr. High age at St. George's Episcopal Church as a part of their program of education to emphasize worship and the arts. They will offer 3 carols at an Advent service. Joan's choir presented 8 services in 4 weeks in December. There are 18 H.S. and college age youth -boys and girls -in her choir. The "Celebration of Christmas" included 10 carols and the "Hallelujah Chorus". Another full worship service that her choir presents includes 12 selections, entitled "One Solitary Life".

LOUISE MATTLAGE and THE DANCERS OF FAITH presented a program at Convocation at the University of Bridgeport, Conn. in connection with U.N. Week and the Chaplain's Dep't. The convocation had standing room only and the response was "beyond our expectations."
The same program was presented at the Wildemere Beach Congregational Church in Conn. This included Readings from six major religions of the world (R. Flood).
On Nov. 4 at Congregation Beth el, Fairfield, Conn.
On Dec. 3 at the Philadelphia International House.

WHAT OUR MEMBERS ARE DOING (continued)

MARGARET TAYLOR, of Athens, Ohio reports:
Nov. 20 in the 9 a.m. Service of Worship 24 juniors, Hr. and Sr. Hi in Thanksgiving Processional, "Sing to the Lord"; also S.High group in original interpretation of "Lord's Prayer" from Rejoice Mass.
Dec. 13, Symbolic Movement Choir in Christmas Carols (5) for the Methodist Women, Athens, Ohio
Jan. 4 Showing of "It is Well with My Soul" - beautiful dance film of Mme. Futaba Hanayagi, thru Presbyterian Office, 475 Riverside,N.Y.
Jan.13-14 Workshop at Dakota Wesleyan Univ., Mitchell, S.D.
Jan. 15 Worship Choir Workshop, Messiah Luth. Ch., Minn., Minn.
Jan. 17 Workshop on Retarded Children, Liberty Presby. Ch., Liberty, Mo.
Jan. 18 Youth Workshop, Old Mission Meth. Ch., Shawnee Mission, Kans.
Jan. 19 Chapel Service & Adult Workshop at St. Paul Sch. of Theology, Kansas City, Mo.
Jan. 20 Adult Workshop, Village Un. Presby. Ch., Prairie Vil., Kans.
Workshop on 3rd & 4th graders, Country Club Christian Ch., Kansas City, Mo.
Youth Workshop, 1st Luth. Ch., Shawnee Mission, Kansas
Jan. 21 Workshop on Children's Choirs, Cherokee Christian Ch., Prairie Village, Kansas
Jan. 22 Youth choirs in morning services (2), Old Mission Ch., Shawnee Mission, Kansas
Jan. 28 Filming of Hunkin's "Appalchian Mass" for WOUB-TV with Athens Symbolic Movement Choir (group of 4)
Jan. 29 Service of Holy Communion (9 a.m.) with 5 parts of the service interpreted as part of the worship of all: Lord, have mercy; Creed (Nicene); Sanctus; Lamb of God; Glory to God.
Feb. 18,19 Workshop on Retarded Children, St. Luke's Ev. Luth. Ch. Cuyahoga Falls, O.
Mar. 5-8 Manchester College, N. Manchester, Ind.
Mar. 10-12 New Haven Meth. Ch., New Haven, Ind.
Mar. 26 Festive Easter Service with juniors, Jr. & Sr. High boys and girls in contemporary settings of the Mass and integrated into the servide, Episcopal Church, Athens, Ohio
Mar. 30 "Symbolic Movement" (40 min.) at State Convention of Ohio Federation of Music Clubs, Marion, Ohio

VIRGINIA LUCKE, dir. in E. Congregational Church, Grand Rapids, Mich. writes: "Our 5 member Jr. Rhythmic Choir worked diligently on all 6 verses of "The First Nowell" for the Family Christmas Service, Dec. 24. They used the carol circle for the beginning of 1st, 2nd & 3rd choruses, then briefly suggested shepherds, Joseph, Mary, and 3 Wise Men. . . . I'm grateful to Dorothy Warn for her help in weekly sessions and taking over while we were away during the holidays.
I gave a brief exploration of rhythmic movement possibilities in expression of religious feelings and ideas at Calvin College's new gymnasium in late October in An Evening of Folk Rhythms Around the World, arranged by their physical education teacher."(100 students)

VERA KLAWE, dir. of Raga Dancers, Huntington, L.I., N.Y. presented in October "The 23rd Psalm" as well as "Israeli Harvest Thanks Dance" at Mildred Slier's church in Babylon, L.I. (Methodist)
For Christmas Eve, the Raga Dancers revived an early European custom of a Bell Ringers March as the beginning of a church candlelight service.

MARY JANE WOLBERS of East Stroudsburg, Pa. is "keeping up a continual round of services to churches and reports doing a lecture demonstration on the use of dance in worship for the Women's Society of the Mountainhome, Pa. Methodist Church,(Sept.); teaching in the autumn on the staff of the Pocono Christian Workers School to relate dance materials to the music of the new hymnals; and performing the solo role in the "Miracle of the Lame Shepherd" which has become a traditional part of Christmas in the E. Stroudsburg, Pa. Methodist Church

The Pocono Chancel Dancers, a teenage group, have performed numerous services and programs demonstrating dance in religion, most recently at St. John's Lutheran Church in Stroudsburg, Pa." Choreographic stimulation comes from music by Shawnee Press - the Youth Praises - series which reaps double benefits since several members are familiar with this music. After years of preparation in modern dance classes, and finally organized into a performing unit, the members were recently complimented: "the interpretation was reverent, the dancers graceful and most expressive." Of the group Mary Jane says, "They are a great joy! And unlike college dancers, they do not disappear during vacations."

Mary Jane Wolbers is also liason with S.D.G. for the American Dance Therapy Assoc., serves that organization on the Ethics and Standards Com., and reports ADTA held its first annual meeting in October at lincoln Center, N.Y.C. Membership info. is available form Mrs. Mildred Hill, 3344Fish Ave., Bronx, N.Y. 10479.

The Contemporary Dance Club, advised by Mary Jane, composed of E. Stroudsburg State Colleg students, is preparing a program to be televised over NET. The dances, comprising a liturgy of worship for the United Church of Christ, to commissioned music by Vaclav Nelhybel,will be taped at WITF-TV in Hershey, Pa. on Jan. 20, 1967, for a Spring telecast. This service was presented in Nov. 1966 at Salem United Church, Harrisburg, Pa.

On Sunday, April 16, this group will present a worship service in dance for the convention of the Eastern Distirct Assoc. for Health, Physical Ed. and Recreation.

This dance club is sponsoring a master class by Mr. Don Redlich on March 4 at E. Stroudsburg State College.

MILDRED SLIER, of Babylon, L.I., N.Y.reports participation in Sept. in a service of worship and the arts at Floral Park Methodist Church. In Oct.,35 people from 5 churches had a "Dance Day"with David Schiller as leader.

In Dec. her group presented a portion of Britten's "Ceremony of Carols" and a contemporary folk-carol with guitar accompaniment.

ESTHER ELLISON of W. Hartford Unitarian Universalist Church reports that their Junior and Senior High choirs, directed by Beverly Hall, interpreted "Come Ye Thankful People Come" at the Church School Thanksgiving Service and "Shepherds Shake off your Drowsy Sleep" at Christmastime. The Senior group took part in the Christmas Sunday morning worship in the sanctuary, interpreting Della Joio's "The Lullaby to the Holy Infant."

At a New England Youth Rally held at the W. Hartford Church last fall, the Rhythmic Choir presented "Build Thee More Stately Mansions" Before Christmas, Beverly Hall took a group of children to a convalescent home where they presented "God's Children Live in Many Lands"

WHAT OUR MEMBERS ARE DOING (continued)

HELEN GRAY at South Congregational Church, Hartford, Conn. reports: The Women's Rhythmic Choir led the worship of a "Round the Table Carol Sing" after a Christmas family supper. Sandy Sommerville, who is studying for her degree in dance at the Hartford Conservatory, and Helen worked out the program and choreography; opening with solo by Sandy to "What Child is This"; the group next presenting "Unto Us a Child is Born" by Robert Wetzler; and concluding with "O Come all Ye Faithful" with everyone singing.
Helen's daughter, Betsy, now Mrs. Kenworthy and living in Anchorage, Alaska, has started a Rhythmic Choir of high school girls at the First Congregational Church of Alaska! At a family supper during Christmas week they gave a program similar to the one at South Church. They also presented "Joy to the World" as a part of the regular morning worship on Christmas Day. Betsy has been encouraged by her minister and this new worship experience was well received by the congregation.

PRISCILLA BAXTER, Center Congregational Church in Manchester, Conn., reports: "The Women's and High School Rhythmic Choirs have participated in Thanksgiving services at our church and several at other churches. These groups have given worship programs at 15 churches in the central Conn. area during the past year. The Women's Choir has choreographed a new meditation in verse, "Persons" written by Betty Simpson. It depicts the specialness of each person as a child of God, his individuality and his relationship with others. This was presented for the Women's Fellowship in Litchfield, Conn. and at our own church Family Thanksgiving Service. The High School choir interpreted "O Be Joyful" by Glarum, "Tallis' Cannon","For the Beauty of the Earth"and other Thanksgiving hymns.
At Christmas the two choirs presented Roy Ringwald's "Song of Christmas" and Pergolisi's "Glory to God in the Highest" as part of a Carol Vesper Service.
Three of our girls had the special privilege of interpreting several carols and "The Lord's Prayer" at a local convalescent home a few days before Christmas. One of the girls said afterwards,"Now I think I know the meaning of Christmas."

DIANA AVERY, Dir. of Sacred Dance Guild of Miami, Florida reports: The dance Choir presented a half-hour program on WCKT, ch. 7, on Jan. 8. It included:
INTRODUCTION - creative movement based on the introduction of the UN Constitution:"Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed."
WIDE WIDE WORLD - music from "The Louisiana Story", Virgil Thompson
WHAT WONDROUS LOVE - sung by Hamilton College Choir
NO MAN IS AN ISLAND - sung by the Fred Waring chorus
SONG OF PEACE - Vincent Persichetti - sung by Hamilton College Choir
The kinescope of this is being sent to UNESCO in Paris for possible promotion.
Again this year we performed in "The Singing Christmas Tree" by the Greater Miami Council of Churches. We gave 7 numbers which included interpretations of the angels, Mary and Joseph, folk and shepherd dances, and the adoration of Christ by the three kings.

BERNESE SCHLEGEL of Grand Rapids, Mich. directed a Jr. Choir in "A Babe Lies in a Manger" (Oxford Carol) and a Sr. choir in "O Rejoice, Ye Christians Loudly," by J.S. Bach.

Comments on CHURCHES TAKE A CUE FROM SHOW BIZ, LIFE, Oct. 21, 1966

"Churches Take a Cue from Show Biz" was the tawdry title of an article which featured an assortment of dramatic arts in churches and also an article by Harvey Cox. Dr. Cox wrote of the dance:

"Use of the dance, however, is almost totally new to Western Christianity. Israelites danced before the Lord, and in many other cultures dance and drama are virtually indistinguishable, and both are laden with ritual significance. But Christian suspicion of the dance is a deep-seated inhibition of long standing, and the recent introduction of rhythmic choirs into church chancels must be considered a real breakthrough."

We appreciate this encouraging response to use of "rhythmic choirs."

A "Letter to the Editor" (in Life, Nov. 4, 1966) brought out a wise reaction:
"Sirs:
"Churches Take a Cue from Show Biz' is an unfortunate title for new reforms in our churches. Dr. Harvey Cox successfully delineated the movement, but the title brings strong resentment from vigorous proponents of the unification of faith and art.

J. Larry Roof
Waco, Texas"

Probably some of our members wrote personal "Letters to the Editor" that never appeared. Louise Mattlage and I did and perhaps Noami Aleh-Leaf. Noami had reason to protest in that the picture of her group (p. 67) was not identified. Certainly Noami should have been given credit (as all other pictures were personally identified) for this truly beautiful sacred dance group that Life called "a traveling troupe." Noami's letter to me concluded with "I think 'Show Biz' approach is abonimable."

By the time I received her note, I had already written to Life mentioning that the use of sacred dance in churches was not so "new" and that Life had run a 3 page story with pictures of my group in Hanover, N.H. in their March 8, 1948 issue, entitled CHURCH DANCERS. Then I added that "as editor of the Sacred Dance Guild Newsletter, I have contact with two hundred active Sacred Dance Choirs throughout our country."

A few days later I received a copy of the letter that Louise Mattlage had written to the editor of Life:
"To those of us who have devoted our adult lives to Sacred Dance the article in Oct. 21 LIFE (Show Biz in the Church) affronted and insulted our ever widening efforts to create a reverent atmosphere before the altar and before the ark in the many houses of worship in which we have performed.
"At no time do we present our dances in an atmosphere of entertainment. Our objectives have always been, and will remain, that of spiritual enrichment and dedicated communication of universally understood faith to man and God." Then followed the signatures of twelve active members of THE DANCERS OF FAITH. This was worth saying, for the pictures promoted the idea of entertainment gimmicks.

(over)

Comments on CHURCHES TAKE A CUE FROM SHOW BIZ (continued)

I felt that the picture of the Canadian dance choir in Christ Curch Cathedral, Montreal, was meaningful and I especially appreciated the supportive remark of William Bothwell, dean of the Cathedral, "Dance demands discipline, so does worship. Let us use all the arts to glorify God."

* * *

THE CHURCH IS HERE - a drama in dance and song - presented June, '67

When the Methodists met in Dallas, Texas, they presented an anniversary night celebration under the direction of Dr. Robert E. Goodrich, Jr.

"Man, shackled with ropes, set the stage for a typically Goodrichian extravaganza which combined costuming, lighting, narration, dancing and music of many moods. The audience of some 9,000 moved empathetically through an array of emotions as the church, symbolized by four golden-caped dancers, artistically made its way into every scene participating in the life of the people from the days of Wesley through the trials and divisions of civil war, the explosions of industrial and racial revolutions, to a triumphant scene at the climax of the drama as manacled man found his freedom.

A hush -- long, ecstatic, yet almost painful -- followed the triumphant burst of music toward the drama's end as man loosened his shackles and the choir sang 'The Church's One Foundation.' Then came a long, standing ovation by throngs of people who could no longer shackle the thrill of one of the most inspiring 50 minute periods they had experienced in a long time."

(Excerpt from the article which included three large pictures of the dancers in The Texas Methodist, P.O. Box 547, Irving Texas 75061 - for the June 24, 1966 issue.)

* * *

SACRED DANCE IN NEW ZEALAND -- SHONA MACTAVISH, DANCER-DIRECTOR
Dunedin, New Zealand

"My eight dancers and myself were delighted and stimulated through song, drama, discussions and panels and stirring addresses. Our own contribution was exciting enough too, and it was a joy to see such wholehearted acceptance of the dance in worship and a real interest and enthusiasm. The wonderful open-air theatre we had hoped to offer Encounter at the Watchnight Service on December 31 was after all not to be. -- Rain set in and we were obliged to use the bare makeshift setting of the large showground hall, where most of the large gatherings took place. Flat lighting and the minimum of props -- a disappointing start -- yet in some strange way, when looking back on it, I believe it made for greater impact, in this stark sort of setting, than the romantic out-of-doors could have achieved. The huge audience was gripped and the dancers did not have to compete with the beauty of tree, bird or river. It's interesting how frequently what appears at the time to be a disaster turns out to be wholly for good. . . "
(from a letter to Mrs. Jeanne Carruthers, S.D.G. member. Mrs. Mac Tavish did the choreography for the major dance presentation at a youth assembly under the auspices of the East Asia Christian Conf.)

SACRED DANCE INTERPRETATIONS OF SCENES FROM THE LAST DAYS IN THE LIFE OF OUR LORD

Daren L. Miller (S.D.G. member) pastor of the Dunellen Methodist Church, 150 Dunellen Ave., Dunellen, N.J. 08812, presented a service with the title above on the Wednesday in Holy Week, 1966. The order of service and the reference to himself and eight men as "dancers"interested me; so I asked him to write more fully about this service. Here is his answer:

"Before planning the interpretation, the boys and I read the scriptural portions pertinent to the scenes, and discussed what we felt to be the main thoughts behind the scenes. I took the part of the Christ with the boys in the parts of the disciples, the crowd, Roman soldiers, etc. - interchangeably. There was only a basic form of choreography as to spacing and to the main purpose of each scene. Other than this the boys creatively responded to my interpretation. We rehearsed several times, but each time we discovered something new as to meaning and response so that on the night of the service I feel the interpretations, within the basic form, were still fresh and creative. Sometimes this does not work out, but as we work at the interpretation we try to decide how much freedom we have, or how much planned choreography is needed.

The boys were of high school age, several were athletes, and when they knew I was taking part, they readily responded to working with me. Perhaps I have Ted Shawn's pioneering and inspiration to give me the courage to use young men in the dance numbers. (I now have five boys, having lost two to college, in our Sacred Dance group.)

For the Last Supper we all took kneeling positions in the chancel - dim spot to bright. Gethsemane was done with blue spot, The Betrayal and Trial with a red spot. The Crucifixion with a blue spot to absolute darkness and quiet with a drum roll crescendo to a 30 second silence, and then a dim to bright spot for the Resurrection scene. I used a chalice in the opening scene with the disciples, and in the closing scene again using the chalice in a kind of recessional with the cup uplifted and offered to all while the boys followed me.

We wore black slim trousers, black turtle neck shirts, and I used in addition a white scarf draped around my neck and shoulders, except for the Crucifixion. This we felt allowed for the interchanging of characters and thus a kind of anonymity for us.

The presentation was well received and more effective than a sermon according to most reactions. We may do it again with variations and different music background. We had used drums and vibraphone with improvisations.

Probably the main words of meaning for our group are to experiment and be creative in response to our inner feelings.

Your book "Art of the Rhythmic Choir" and Mr. Shawn's "Dance We Must" and Bob Storer's "Every Little Movement" have given me much guidance, inspiration and excellent ideas. . . . I have preached from the lyrics of several folk and rock 'n roll numbers because I find much is being said thru our contemporary art fields." (over)

Daren L. Miller (continued)

Mr. Miller has been active in the ministry since 1954, received his B.D. from Drew University Theological School. Beside activities with Scouting and with Mental Health Clinics, his main field is in theatre arts - drama, dance, TV and radio with training in Dauphin School of art (1946), Feagin School of Drama & Radio (1948), serving in the Army Special Services (entertainment div.) in France & Korea. In the Sussex County Council of Churches he served as Chairman of the Dept. of Sacred Drama and Dance 1962-65. In 1965 he danced the leading part in the Sacred Dance presentation at the Sch. of Religion and presented the unique chancel drama of "A Man Dies" accompanied by a rock 'n roll combo.

He is married and has six children - three boys and three girls under eleven years of age!

* * *

,LETTER TO THE EDITOR from GERMANY -PROTESTANT WOMEN OF THE CHAPEL

27 Oct. 1966

I am working with a military chapel in Wiesbaden, Germany, and have been directing the Christmas and Lenten programs here for the past two years. I am also on the European Council of Protestant Women of the Chapel, as president of the North Germany Area. Since my husband and I are teachers with the Dependents Schools, we have been working in chapel programs for the last ten years overseas.

I feel there is a definite place in our military chapels for worship with the dance. However, we have no material to use as a guide other than the article, "Praise the Lord with the Dance" by Pixie Hammond* which has inspired me to write to you. Years ago I had worked with interpretative movement in connection with the Camp Fire Girls in the United States for ceremonials and services outdoors. However, I have never done this inside for a chapel service at the adult level.

Specifically, we should like to use this medium for the spiritual, "Go Tell It On The Mountain" for the Christmas program this year. In May 1967 I have been asked to teach a workshop on programming at the Protestant Women of the Chapel Training Conference in Berchtesgaden and there could introduce this dance medium with a demonstration group.

Since we are overseas, we can not attend workshops, but we could subscribe to your Newsletter and purchase books on the subject. Any help or suggestions would be greatly appreciated.

Sincerely yours,

Patricia E. Akkerhuis
H.H. Arnold H.S.
APO N.Y. 09332

* * *

* Note from Editor:

Excerpts from Pixie Hammond's article "Praise the Lord in the Dance" appeared in the September issue of the S.D.G. Newsletter; the article had been sent to me during the summer from Mrs. Hammond and I did not know that it was slated to appear in the October issue in Music Ministry (Methodist). At least 15 persons have written in with requests to join the S.D.G. because Mrs. Hammond recommended it.

DANCE IN THE CHURCH

by Louise Mattlage, Director-Choreographer of The Dancers of Faith,
Westtown, Pennsylvania

Excerpts from this article published in Pulpit Digest, Dec. 1966

"Individual churches have found that sacred dance, when it becomes an integral part of the congregational structure, fills a need and solves many problems.

A few years ago, the minister of a small-town, east-coast parish attended a program presented by a contemporary dance group who interpreted Biblical themes. Charmed, he was also surprised to find that such dancing, performed by a small,consecrated group in wordless reverence, could communicate, educate, and inspire. Inexplicably, in the space of only a few moments, these dancers, who were not professionals, not highly expert, not rigorously drilled, had imparted to the spectators their belief in God's power and goodness. All, he felt, had been enriched -- the dancers by selflessness in giving their best, and the observers whose hearts had been lifted by participation in so joyful a synthesis of art and faith.

The minister sought out the leader and choreographer of the group to congratulate her. She, in turn, suggested the inclusion of sacred dance in the local church program. With a view to increased Bible study and better church school attendance, the minister consulted a few enthusiastic church members; and shortly three dance groups were formed - one for children, one for teen-agers, and one for older young people who might later lead the other two groups.

Progress toward the desired result was immediately apparent. Children, who had previously shown little more than apathy for church activities, began attending dance classes regularly and transferred this interest to church school, initially for assistance in searching out significant Bible passages, prayers, hymns which could be used in the dance. . . .

As the children danced to a background of basic religious music and stories, they shared with others, through direct, though wordless, communication, the positiveness of their evolving faith.

. . . The question that arises is: Where can the average church obtain the services of a competent leader in this discipline? . . . Although it cannot be too strongly emphasized that excellence in technique is neither required nor particularly desirable, it is fairly easy to find the right leaders. More young people today have had training in contemporary dance than have been specifically trained in church school teaching. . . .

This brings up the point that a sacred dance director usually contributes her services to the church. She need not, of course, possess the highest available degree of technique. Many young women, today, who haven't had such training at college, but have attended adult evening classes in dance, are capable of organizing children and adolescents in kinetic translation of hymns, prayers, Bible stories and Psalms.

(over)

DANCE IN THE CHURCH (continued)

The young teacher who is guided by her faith, rather than one who demands technical perfection of herself or her students, or who insists on polished performance, will be found more competent to instruct young people in religious dance, because there is more emphasis on spiritual quality of movement rather than on virtuosity, with its correlative pressure. . . .

Teen-agers, with their restlessness, their withdrawal from dependence, truly require outer spiritual expression of their inner needs when groping toward individual identity. At this age, much of the inspiration for the dance will come from the young people themselves. They proliferate ideas -- of course, not always with selectivity! If tactful direction and encouragement are provided, they will temper their inventiveness, and will organize, expand and apply their more practical concepts. They will bring poems to church school, suggest excerpts from the Bible, design costumes, assist in choreography.

In many sacred dance groups, boys and young men have taken part in the dance with notable exuberance. More usually, they have employed themselves vigorously in the execution of a performance. They have cooperated in searching for interesting biblical themes; they have acted as stage directors; they have shared in plans for authenticity in costuming. They have created inspired musical backgrounds, and have competently used their instrumental talents. The deeper voices of young men lend strength to the recital of Scriptural passages. Of course, they are the experts in the area of stage design and lighting. . . .

Although speech at this age may be clumsy, the right phrase hard to come by, uncomplicated movement, earnestly performed, will submit its own beauty and sincerity. For this reason, sacred dance often fills an essential role in personality development, as well as being an absorbing vehicle for Christian education. There is so much in the Bible, and also in great religious music, that can be drawn upon to stimulate thought and skill. In seeking for verses that lend themselves to dance interpretation, many girls and boys have begun to discern the Bible's eternal truths, to perceive its coherence and grandeur, and to find its application to present-day human relationships. . . .

At all age levels, a leader with deep spiritual convictions is to be preferred to one who demands technical excellence. In this respect, it may be noted that no one expects the singing choir of an average church to be professional. The same applies to church dance choirs.

In common with all the fine arts, the medium of dance, executed by a devout, dedicated group, will state man's closeness to God and to his brother man. . . ."

editor's note: We appreciate the thought and work that Louise Mattlage has put into this article and we appreciate Pulpit Digest,(400 Community Drive, Manhasset, N.Y. 11030) for including it in its December 1966 issue. Ask your pastor if he has a copy. And keep preaching, Louise, as well as dancing, to communicate your faith.

Television Programs with religious subjects:

September 25 on LAMP UNTO MY FEET: The Captive Lark, a ballet dramatizing the religious visions experienced by Joan of Arc as she awaited trial for heresy. Carmen de Lavallade in the role of Joan; choreography by John Butler.
Comments by editor: Cross symbol effective at first, but became a "gimmick" for the duet between Joan and jailer. Photography shots of multiple pictures of hands effective. Daughin fine at start, but became a distracting study in bending of legs, then shifted into clear movement. Strong section with Joan against the wall, but weak when carried about. Spritual power of Joan as, with arms crossed, she walks forward in complete silence. In general, a good work.

November 6 on LAMP UNTO MY FEET: Jephthah's Daughter, a ballet set in Biblical times, tells the story of the Gileadite warrior, Jephthah, who promises to sacrifice the first person to greet him on returning to his home if he is victorious in battle. Daughter: Carmen de Lavallade; Jephthah: Buzz Miller; Warrior: John Butler. In Ann Barzel's comments in Dance Magazine, Dec. 1966, she brings out the fact that the choreographer makes the story a sermon on filial love and obedience, whereas "Talmudic sages interpreted the story as a censure of Japhtha for lack of judgment."
Comment by editor: Although a large part of the body-contact was supposed to be a father-daughter relationship, the groin lifts of a mature person, Carmen, could not be separated from just plain male-female intertwining. However, Carmen de Lavallade's inner strength brought the dance drama to an agony-reality for the viewer. The simplicity of the lament of the daughters of Israel was far too brief at the end.

December 24 over CBS: Christmas Eve Service at Washington Square Methodist Church. It was entitled: "Celebration of the Birth of Love" At one place in the service, a choir of boys (8-12 year olds) sang a fairly secular song about Christmas joys; then "took off prancing, hopping, skipping up and down the aisles, waving scarves. They were so happy, exuberant! Such jubilation that the congregation broke into applause!" The viewer, George Kennedy, said he "felt caught up with their enthusiasm." At the church, the minister's genuine response was to say "What more can I say!" Here is a valuable example of a simple real use of movement that communicates to the congregation and also to the TV viewer in his own home. Bravo!

December 25 over LAMP UNTO MY FEET: L'Enfance du Christ (Berlioz), the oratorio dealing with the flight into Egypt of Mary and Joseph with the Holy Infant. (60 minutes) This was first telecast in1964. This is my favorite of all John Butler's and Carmen de Lavallade's dance dramas (as Joseph and Mary). The beauty of the music, the skill in the photography, and especially the depth of the restraint in the dancers - all bring a spiritual experience for the viewer. May this be repeated annually, and may it be repeated at a time that does not conflict with all church-goers.

We are saddened to hear of the death of Helen Borngesser on Nov. 21. Services were in Hancock Congregational Church, Lexington, where Mrs. Bert V. Borngesser had made her home for almost 30 years. Helen, who introduced sacred dance to the Lexington area, was also organist and choir director. Our sympathy is extended to her family. And may she find joy in the Eternal Life.

THE RECORD OF THE TENTH ANNUAL CONFERENCE ON
CREATIVE TEACHING OF DANCE Dec. 27-29, 1965

Excerpts from this conference:
VIRGINIA TANNER: "Rhythm, Line and Design":
"I check to find accurate body placement. There can be a beautiful lift in this area (the torso). Getting that certain sensation of energy coming through the heels, knees, through the hip to the top of the head to give the body a beautiful alignment is something that many teachers often forget. Accuracy of body alignment is very important. Then you are free to go into off center patterns. But if they have never felt center, it just doesn't work."

MURRAY LOUIS: "Technique for the College Age Beginner":
"Forward walking in sets of four, starting on the right leg. Get the legs alive, get tension out of your face, get the knowledge of where you are going. Practice not adding to, but releasing to what you are. Lift up the back of your neck. Do it with a sense of what does it taste like."

LUCY VENABLE: "Training the Teacher's Eye":
"Combinations of more than one plane can be used, for instance, like narrowing-advancing, rising-widening. Learning to clearly distinguish whether such combinations are used simultaneously or appear in succession trains for a new kind of precision and correction. If you first rise then widen, you will finish in quite a different way than if you do it simultaneously and it also changes the intensity of expression."

BONNIE BIRD: "Demonstration with Children":
"A teacher imparts almost as much functioning as a person as she does in her role as a teacher. Thus the importance of the teacher's opening herself to new experiences, new learning to deepen her resources and insights as a sensitive human being."

CARMEN DE LAVALLADE: "Workshop":
"We will work on the spine and posture because that is the only way to get your body to move. If you are out of line you can't jump, you will not be able to balance. All movement comes from the spine, the way you settle your spine. If you slump you have no sense of balance."

JANE DUDLEY:"The Sequential Development of Technique for Children":
"When it comes to creative ideas I think again we have to realize we are working once a week and not training a person to be a professional. I strongly feel there is a tendency to put too much emphasis on technique and too little on the thing behind movement. I think we have got to have in every young dancer's training a continual creative experience. I don't believe that every person is going to be a choreographer. But I do believe that each person has feelings, experiances, and it is our responsibility as dance teachers, as artists, and as human beings to somehow try to touch off these things with the people we are working with. . . . We must teach the total child. Part is dance technique. Part is technique for kindling the imagination."

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The Eternal Light, published by Harper & Row, is recommended by M.J. Wolbers who writes: "Quotes like,'Art is a form of prayer' - Franz Kafka - can feed choreographic fires for some time to come."

SHIRLEY FRITZ, Rte. #3, Troy, Ohio, S.D.G. member describes her work in using comtemporary, popular selections of music and relating to present-day issues:

Oct. 11 in Greenville, Ohio at a E.U.B. District Men's Meeting, her husband, Don, spoke on "What Time Is It?" lifting up racial riots, big labor, tight money and changes in all institutions including the church. As a "dialogue" he had a man as an "outsider" come in and disrupt the meeting, saying, "Don't touch me - I'm the church." After the dialogue, Shirley's choir presented "Paper Doll People." (see pp. 11,12 of Jan. 1966 issue of S.D.G. N.L. re: above item.)
Oct. 23 worked with the United Church of Christ in Pleasant Hill, O. for presentation(with five girls of that church) of"Sing to the Lord of Harvest." The pastor, Rev. William Gay, preached on the text, "And David danced before the Lord." At the end of the sermon, he led the congregation in reaching to the right and left and upward (from "There's a Wideness")stressing that our lives would be symbolically dancing as we faced the world in the coming weeks.
Nov. 17 at the Mack Memorial Church of the Brethren, Dayton, O. she led a children's demonstration to Church School Teachers. They closed with "In Christ There is No East or West" to "Rejoice" (see p. 16 of September 1966 S.D.G.N.L.)
Dec. 18 assisted the youth in the Church of the Brethren in Trotwood Ohio with the carol, "Borning Day" by Harry Bellefonte - Haiti carol with a challenging message. 450 people there accepted it with most appreciative attitudes.

Dec. 26-30 Leadership Lab for members of the Church of the Brethren held at Elizabethtown, Penna. where Shirley taught four classes each day. She started with the reading of "The Harmony of the Body" (original writing by Margaret Taylor for 1966 S.D.G. Feb. meeting) and she had them move the specified part of the body as read. Each day she used material from Barbara Mettler's books on free movement, the body as an instrument, movement as material force quality, for warm ups to know what was available in body-communication. She played a recording of "Lord of the Dance". (Ed. note: I am trying to get copyright permission from the author for this. It is available with words and music in Sing Round the Year by Donald Swann thru David White Publ., 60 E. 55th St., N.Y.) The whole folk song deals with the ongoing spirit that I am convinced must be passionately alive in each of us if Christ means anything in our lives, as in the line, "I am the dance and I still go on!" (Sydney Carter)
One group worked on the 20th Century Folk Mass: Introit (FLP 25000) and she found that they liked to experiment with music and no words to see what they could do. There were two tall, lanky boys in this group who responded especially well.
the second group used"Sparrow" (CL 2249 - Simon and Garfunkle) which deals with affluence, apathy and selfishness. After hearing it twice, they listed the feelings it brought out on a blackboard as background ideas for the interpreting. The guitar accompaniment allowed them to swing in to the center and then out after each question of the song.
The thrid group did "He was my Brother" (CL 2249 Simon & Garfunkel) dealing with civil rights and a man "who died so his brothers could go free." Also "Universal Soldier" (LP 125 Donovan) and "Because all Men are Brothers" (W 1615 FPM). These communicated fallacy of the military and the strength of unity as brothers.

(over)

SHIRLEY FRITZ (continued)

The "Advanced Labbers" worked on I am a Rock (CL 2469 Simon & Garfunkel) which brought from within all that which separates us from one another - and therefore we become as rocks and islands and compound our broken relationships. Each person moved about contracted, unrelated and disconnected from life. This part was used at the Confession part of the worship service. Working on this piece helped the advanced group to take an honest look at themselves and they were most responsive.
So, you see these popular numbers that are on the market today have tremendous possibilities if used creatively and at the right time. They also are understood by the "young set". I am now more concerned with a message to motivate than I am about the music. Many boys and girls said how well they like this expression.

January 23 at the Ohio State Pastors Convocation, Columbus, Ohio Shirley will present a program of her original contributions in the field of worship and dramatic movement.

March 8-10 Shirley and some of her group will be with Margaret Taylor at Manchester College, Ind. to present the opening session. Later in the spring her group will be at a Coffee House in Dayton using some of her contemporary material.

\- - - - (4635 N.E. 9th Ave., Portland)
Highland United Church of Christ in Portland, Oregon presented a service of worship which was expressed primarily in non-verbal ways, depending upon the impact of the arts. There were three dance parts choreographed by Norma Weller using a group from the Walther League of the Lutheran Church (Missouri Synod). There were two men and three women, plus a young man and young women from the Highland Ch. One dance had background music to "Mass for Young Americans" by Ray Repp. At the close of the service was the affirmation:
"Go now into the world, dancing in your hearts with joy!"
In the notes at the back:"The fact that none of these young people had previous training and experience in dance is indication that dance is a more universal art form than most of us realize." Mrs. Weller is a dance teacher.

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THE PHILADELPHIA ORATORIO CHOIR presented a Sunday evening service in the First Baptist Church, Philadelphi, Pa. where Audrey Bookspan danced the story of Daniel 3 and the story of the Creation as "told" by the choir.

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REQUEST: Anyone having worked with Negro spirituals, and/or jazz in the liturgical dance, please contact:
Madeline Brown, Box B-308-1, 502 N. Frances St.
Madison, Wisconsin 53703
She is writing her thesis (U. of W.) on this subject and would appreciate any ideas for her research.

REQUEST: Send in any information on summer conferences, workshops, camps where sacred dance will be taught this summer 1967. We need it for the next Newsletter, so send the news to me by April 1 and I will see that it gets in the spring issue. - Margaret Taylor